

1. 新展题为《BEAST 54》，除了呼应《野兽绘画》系列，是否有其它谐意？

我一直在说，beast 54就是我眼中的中国社会。过去两年，我产生了一种巨大的焦虑感，我本来误以为这是艺术家的工作让我产生的，一份作品交易的压力让我这样，后来我发现并不是。这种焦虑感是这个国家年轻人的一种普遍状态，一份独特的、迷人的中国性焦虑。

这个状态，我在和其他国家的年轻人交往中并没有发现太多。

艺术家不是生活在真空中的人，今年年初上海的房价上涨了18%，深圳的房价上涨了42%，我也会问自己，我们究竟活在一个什么样的时代，在这样的时代，我如何让自己的工作保持尊严，并且能够坚定地传递出去。

2. 对高质量工业材料的使用，对效率化实践的要求，以及形式上的规整，是否缘于对当下的收藏系统的主动适应？

我喜欢奢侈品，奢华的东西，同时也喜欢彻底的low-brow art以及低保真音乐、垃圾，也许很多人不理解，但其实这两个极端才是真正互通的。我不太在意那种政治正确的评论。

每个机构都有每个机构的性质，我不提倡刻意为了破坏系统而去破坏系统。

艺术家像一个导演，每个展览就像一场演出，这次可能是一个发条橙，下次是太空漫游，我不认为库布里克会在意被人们规定到哪一种类型片里面去。同样的，我也不是什么类型片艺术家。

我并不有名，作品离市场成功还有段距离，真正认识的藏家也不超过5个人。

但我有时候自己判断作品，就很简单，特别简单，就是假设我有一件很大的公

寓，我会放在里面放什么，不放什么。譬如我的那些绘画，我就真的在家里放过很久，我天天起来看到，也不觉得讨厌。

我是油画系毕业的，这是我的宿命，所以我不排斥物质化——对物质化的排斥就像排斥这个世界的真实性一样可笑。

3. 从2014年在空白的首次个展《LeJX》至今，你在工作状态和“策略”上的最大变化是？个人方面呢？

更坚硬了，不太相信艺术圈的很多故事，不太相信很多评价，会要求一个展览的美学绝对自治权，开始凭借个人直觉去与人交往，前阵子我刚认识一个朋友，在我们交谈两三句之后，我就认定这个人会是我一辈子值得信赖的人——虽然到目前我们也没有见过几次面。

我开始意识到，不管怎么样，我今天面对的一帮人，我指的是艺术圈的人们，我还是很喜欢的。这帮人我们会一直纠缠在一起，里面有很多聪明的头脑、鬼才，挺妙的。

4. 精良制作与刺激性内容上的反差，是否喻指“被框定和规训的野兽”？

你意识到这一点我很高兴。

5. 作为年轻的职业艺术家，在这个阶段，你对自己目前所参与的艺术机制有何看法？

永远同样的回答：目前的艺术机制是一场权利的游戏。

但这并不代表我们不能做出诚实的，了不起的作品。我们应该意识到为什么这个行业存在，存在的基石是什么，它会走向哪里。

艺术家本身就不是一个职业，这些人都是疯的。

6. 请推荐一本你认为值得读的书、一个你近期关注的文化现象，以及三个曾影响过你的艺术家的名字。

我推荐三本

1. 《革命之路》，Richard Yates
2. 《大外交》，基辛格回忆录
3. 第三本更妙，《从0到1》，peter thiel（paypal创始人）写的商业书籍

文化现象我不太关注。

三个影响过我的艺术家的名字：

罗曼·波兰斯基，罗曼·波兰斯基和罗曼·波兰斯基

文/采访 张夕远, Artforum

1. Your new solo exhibition is titled BEAST 54. What else does it imply in addition to an echo with the *Beast Paintings* series?

As I have said repeatedly, BEAST 54 is what the current Chinese society is like in my eyes. Over the past two years, I have lived in a state of great anxiety. At first, I thought it

was related to my work as an artist, or it came from the pressure to sell my artworks. But then I found I was wrong. This feeling of anxiety is shared by many young people like me in the country. It is a sort of Chinese-style anxiety, unique and intriguing.

This state of anxiety is not usually seen in the young people from other countries that I have met.

Artists are not living in a vacuum. The house prices increased up to 18% in Shanghai and 42% in Shenzhen earlier this year. This made me think and ask myself – what kind of world we are living in now? And how can I maintain the dignity of my work in such a world, and get my ideas firmly across to the public?

2. In view of your frequent use of high quality industrial materials, and your inclination towards time-efficient art practice and structured forms of expression, I am wondering if this is your purposeful attempt to adapt to the current system of art collection.

I like luxury, the real finer things of life, but I also enjoy the real lowbrow art, lo-fi music and what people may call junk. These two extremes are actually inter-connected, although many people are probably not aware of this. I don't really care too much about those politically correct comments.

Every institution has its own nature. I don't think it's good to break a system just for the sake of breaking it.

An artist is like a film director, and each exhibition a film production. This time it may be *A Clockwork Orange* and the next time *A Space Odyssey*. I don't think Stanley Kubrick would care which genre his movies are placed in. Neither do I. I'm not a genre artist.

I'm not famous, and I still have a long way to go before my works achieve a market success. I only have actual contact with no more than five collectors.

But I judge my own works in a simple way. Very simple, really. I would imagine if I had a huge apartment, what I would put in it and what I wouldn't. For example, I've actually hung some of my paintings around in my apartment for a long time, and I'm not bored with seeing them every day.

I graduated with a master's degree in oil painting. This is my destiny. I don't reject the materialization of art. To reject materialization is as ridiculous as to reject the real world.

3. Since your first solo exhibition "LeJX" presented at the White Space Beijing in 2014, what are the biggest changes you have seen in your status of work or "strategies", and personally?

Much tougher. Now I don't believe that much in the popular stories told in the art circle,

or the comments, and I insist on the absolute aesthetic autonomy over my exhibitions. I begin to interact with others following my own intuition. I made a new friend a while ago. After a few words with him, I was pretty sure that he is someone I can trust in my life, although we have only met each other a couple of times so far.

I begin to realize that, no matter what, I've always enjoyed being with the people I now deal with every day, I mean those in the art circle, and we're bound to stick together for long. There are many brilliant minds and quirky talents. That's amazing.

4. Is the contrast between the sophisticated workmanship and the provocative content intended to metaphorize “the beasts caged and tamed”?

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I'm very glad that you have seen this.

5. As a young, professional artist, what do you think about the art system that you are currently involved in?

My answer is always the same: The current art system is all about the play of power. But this doesn't mean that we cannot create something honest and great. We need to clearly know why this industry exists, what it is founded on, and where it is heading.

Being an artist is not a real job. Artists are all “crazy”.

6. Please recommend a book you think is worth reading, describe a cultural phenomenon that has caught your attention recently, and name three artists who have influenced you.

I'd like to recommend three books:

*Revolutionary Road* by Richard Yates

*Diplomacy* by Henry Kissinger

And the most amazing one – *Zero to One*, a business book by Peter Thiel, a co-founder of Paypal.

I don't pay much attention to cultural phenomena.

The three artists who have influenced me are:

Roman Polanski, Roman Polanski and Roman Polanski.

Interview by Xiyuan, Artforum